

# Hank.

**The magazine for real men**

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# Executive Overview

*Hank*'s subheadline tells a lot about the magazine. The full headline reads *Hank: A Magazine for Real Men*. And by "real men" we mean guys, aged 18-32, who do not live their lives based on technology. These men know how, or want to know how, to embody traditional roles of masculinity. *Hank* will help further this ideal by providing service pieces on how to complete a "manly" task, a profile on a "real man" to emulate, and clothing tips to help style these masculine readers, amongst other pieces, including a personal essay or opinion piece. All pieces will uphold this traditional masculine ideal. *Hank* is a magazine with wit, and all these pieces will be written in a sarcastic yet conversational tone. There will be an underlying tone of nostalgia in some of the pieces—a desire for the return of simpler times. The magazine will also be themed, with the first issue revolving around facial hair.

*Hank* takes advantage of a big hole in the market—the young male population who are not hooked to their phones, iPods, or other gadgets. Many magazines assume all young men are obsessed with these accessories, but *Hank* knows better. The audience contains many creative professionals—men who take pride in their work, but don't believe in spending all their hard-earned money on technological creations that they know they can live without. They like durable, comfortable clothing, rather than the newest, stylish outfits. Some of these men may currently read *Esquire* or *GQ*, but don't feel quite comfortable about it. With *Hank* in their hands, they will finally be able to relate to more pieces, more articles, and more ideas in a magazine.

# Editorial Formula and Web Site

Our publication is titled *Hank*: The Magazine for Real Men, and the concept is a simple one. The mission of this magazine is to win back a generation of young men who have been lost to growing technological and metrosexual trends. A safe haven for the disenfranchised guy's guy, *Hank* will reinstate traditional ideals of masculinity by heralding former heroes and teaching its readers practical skills that were common knowledge amongst past generations but are quickly becoming extinct. *Hank* will tackle this task with a wry, sarcastic tone. The editorial will consistently mock the frivolities of modern society while enthusiastically celebrating more rustic values. Overall the publication will be a combination of sarcasm and snark, nostalgia, and direct instruction, all with a distinct and conversational voice.

The magazine will be approximately 90 pages and will be printed nine times annually. The ad/edit ratio will be the standard 60/40. Along with standard page spreads, *Hank* will also be open to advertorial pieces with companies that are well-aligned with the values the publication will herald. The annual subscription rate will be \$15 for nine issues, while each issue will sell for an individual price of \$4.00 on newsstands. Combining subscriptions and newsstand sales, our target circulation is 100,000 readers.

Each magazine will have a specific theme that will be the focus of its feature articles. Each issue will include the following features: an in depth profile, a step-by-step service piece, and a personal essay. Each profile will be a celebration of one of *Hank's* "Damn Good Guys"—public figures, historical, political, and cinematic, who embody the rugged masculine character traits that the publication promotes. The subject of each profile will be chosen to particularly exemplify the theme of the issue. These profiles will be written in an openly reverent tone, as each subject is held up as an example of *Hank's* rugged masculine ideal. Profiles will cover past works of the subjects, as well as

specifying why the reader should respect and emulate them. The recurring service piece, titled “Get Your Hands Dirty,” will provide detailed instructions, complete with useful images and relevant anecdotes, to completing a “manly” task—anything from sculpting the perfect mustache to changing a tire. Each service piece will cover a skill that was once considered a necessity for the average man, but has gradually been left to professionals to attend to. The tasks described, again, will be consistent with the theme of the issue. Closing out the feature well, the essay is the most variant and personal feature in *Hank*. Depending on editorial decision, it will either relay an anecdote related to the issue theme or a staunch opinion piece on the subject. Our first theme will be facial hair, so in accordance with that our profile will feature a public figure with distinctive facial adornment (Burt Reynolds, Chuck Norris, etc), our service piece will address facial sculpting, and our personal essay may include a story about a man's first shave with his father. To gain publicity we will occasionally solicit high profile authors to submit essays. In addition, we will include smaller personal pieces by appropriate male celebrities to add another dimension to the essay topic. Guest contributors will include authors Don DeLillo, Paul Auster, and Cormac McCarthy, as well as columnists such as *The New Yorker's* Ben McGrath. For our service pieces we will call upon the expertise of David E. Petzal and Phil Bourjaily of *Field & Stream*.

Apart from the features, our publication will also include a short piece on men's fashion titled “Making the Man.” This section will be stark and functional, providing information on different jean cuts and where to find the best and most durable clothes for outdoor work, etc. *Hank* will also include a section of reviews on classic television, film, and music entitled “Before Your Time.” This section will be another tool to educate a younger generation of men about past heroes. Apart from covering classics from past decades, it will also feature rereleases and new productions that have captured the same burly spirit.

As an instructional magazine, *Hank* will also include two smaller service articles. “A Necessary Evil” will begrudgingly provide technical information for the man who needs basic computer skills to

survive in this modern age, but is overwhelmed by the proliferation of blogs and apps. The final service piece, “Hunt it, Kill it, Eat it,” will consist of easy on-the-grill recipes, because every man should know how to work the barbecue. Depending on the theme, the issue will also include coverage of *Hank*-friendly events. The facial hair issue will include a brief two page spread on the 2<sup>nd</sup> annual Beard & Stache festival being held in Seattle, Washington in February 2010. To finish off the issue, our final page will be a lighthearted interview with a tradesman related to our theme, titled “A Beer with...” The first issue, for example, will include an interview with a barber.

Along with these pieces, *Hank* will also include a Q&A with *Hank* section in the front of book for readers to provide feedback and ask for advice.

Because the magazine will be promoting offline activities, the Web site will be relatively simple and unadorned as to not appear hypocritical to *Hank's* readers. It will provide archives of past features and service articles for the reader to come back to, but it will not include the entire magazine.

Subscription information, a Contact Us section, the magazine's mission statement, media kit, and a forum for readers to provide feedback on the site and discuss issues with fellow *Hank* fans will also be included. We will set up Facebook and Twitter accounts for the magazine for further promotion.

However, in the spirit of *Hank* magazine, the online content will have an ornery and somewhat belligerent tone to maintain the distinctive voice of the publication. A sample tweet could read: “*Hank* thinks this is a waste of time. Go and buy the latest issue!” Content in every form will contribute to the magazine's pronounced point of view.

## Sample Table of Contents: The Facial Hair Issue

### Features:

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Burt Reynolds: The Man Behind the Mustache

*Hank's* Damn Good Fellows commemorates actor

Burt Reynolds for his commitment to the 'stache

and general masculine excellence.

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Tricks of the Blade

From a five o'clock shadow to the full Grizzly Adams,

this issue's edition of Get Your Hands Dirty will give

you the tools to perfectly sculpt your chosen style.

41

The Legacy of the Beard

Columnist Ben McGrath discusses the significance of the

beard in a man's life and the shame of facial impotence.

78

Spotlight Event: The 2010 Beard & Stache Fest

*Hank* proudly heralds the return of the Beard & Stache fest

in Seattle, WA—a celebration of all things facial hair, and for

a charitable cause. The perfect blend of testosterone and altruism.

*Expanded*

## FACIAL HAIR TYPES



Hollywoodian



Mutton Chops



A la Souvarov



French Fork



Handlebar and Chin Puff



Van Dyke



Friendly Mutton Chops



Balbo



Short Boxed Beard



Goatee



Chin Curtain



Hulihee



Petit Goatee



Franz Josef



Anchor



Napoleon III Imperial



Ducktail



Fu Manchu



Old Dutch



Dali



Rap Industry Standard



Sparrow



Klingon



Federation Standard



The Zappa



Soul Patch



Handlebar and Goatee



The Winnfield



Copstach Standard



Pencil



Super Mario



Handlebar



The Mighty El Insecto



## **The Regulars**

**4** Editor's Note

**6** Q&A With *Hank*

You asked, *Hank* answers.

**12** Making the Man

*Hank's* guide to functional male fashion.

**51** Hunt it, Kill it, Eat it

Southern Grilled Trout, from the lake to the plate.

**60** A Necessary Evil

We hate it as much as you do, but it has to be done.

Setting up that email account.

**65** Before Your Time

Films every man must see. Music every man must hear.

TV every man must watch. End of story.

**86** A Beer with a Barber

Victor Mulligan opens up about the tricks of the trade over a couple of cold ones.

# Audience

*Hank's* readers aren't chumps. We write for men from the ages of 18-32, who are fed up or not interested in keeping up with cutting edge iPhone apps, soulless film remakes, trendy fitness routines, and shaving razors with additional functions. Our readers are offended by baseless advertising, wary of pop music created after 1969, uninterested in new designer jeans, and they think the kids these days look ridiculous (as do most people on TV).

But along with what they don't like, they know what they do. *Hank's* readers are practical and looking for products, entertainment, and services that work. They see movies their friends have recommended (though, never romantic comedies), buy music that they think will stand the test of time, and they like to read books that give them something to say at a cocktail party. The classics are always a safe bet, and they'd rather date Grace Kelly or Marilyn Monroe than the latest star imagineered by Disney to destroy us. *Hank* is a reliable source for product and service information on topics that these men enjoy. From coffee to facial hair to what to wear to a second cousin's wedding in a small town in Montana, if you're trying to impress a bridesmaid, *Hank* provides realistic, no-frills advice.

*Hank's* readers are aspiring creative professionals. They don't make as much money as people buying products suggested by magazines like *Esquire*, but they take pride in their work and their possessions. They don't ask their parents for money, either. Many are liberal arts-oriented and try to be creative at work (and at home) in whatever ways they can. They're people who enjoy luxury in moderation but can also appreciate a good deal. *Hank* is there to help readers make clear decisions and not end up with a well-marketed piece of crap or an updated version of something that worked better the first time around.

They like to be smart and well-groomed. They don't like tassels on their pants, shirts, or even their scarves, if they can help it. But on cold days with only one puff-ball adorned scarf available, they

will wear it; they just won't enjoy it. Overall, they're not as concerned with what brand their clothing and products are as whether they're quality and going to last. On sunny days, they wear Ray-Bans because they'll be around forever, which is well in-line with what the magazine wants for them. Timelessness (and maybe a good package) is what our readers are looking for, and *Hank's* articles, advice, and products keep that in mind.

Competition	Mission Statement/ Strengths	Circulation	Ad Cost	CPM	How to compete?	Info Source
<i>GQ</i>	"For over 50 years <i>GQ</i> has been the premiere men's magazine, providing definitive coverage of men's style and culture."	919880	\$118,500.00	\$128.82	<i>Hank</i> will have elements of style and culture, but it also intends to introduce other topics and target a slightly different audience.	Online media kit
<i>Men's Health</i>	" <i>Men's Health</i> is a lifestyle magazine showing affluent men the practical and positive actions that make their lives better, with articles covering fitness, nutrition, relationships, travel, careers, grooming and health issues." ( <i>Men's Health's</i> strengths also include a strong online version of the magazine, with its own ad rates.)	1859701	\$169,115.00	\$90.93	<i>Hank</i> will have less focus on health, although health topics may be covered. There will be more coverage of outdoor topics, how-to guides, and profiles.	SRDS, online media kit
<i>Men's Journal</i>	" <i>Men's Journal</i> is a men's lifestyle magazine with adventure at its core. Comprised of editorial features on outdoor experiences, health and fitness, style and fashion, and cutting-edge gear, <i>Men's Journal</i> reaches those determined to 'live the adventurous life.' The <i>Men's Journal</i> audience is the most affluent and masculine among our competitive set."	710424	\$94,150.00	\$132.52	<i>Men's Journal</i> may be <i>Hank's</i> biggest competitor; their target audiences are very similar. However, it's likely that <i>Hank's</i> tone will attract a different type of adventurous male, one with less interest in high-tech gear and more interest in living simply.	Online media kit
<i>Esquire</i>	" <i>Esquire</i> surveys the landscape to unearth the smart edge of culture: the people, places, things, and trends that intelligent, sophisticated men want, need, and ought to know."	713038	\$107,080.00	\$150.17	<i>Hank</i> will mix parts of <i>Esquire's</i> appeal into its editorial formula, but ultimately, the tone and content of articles will be more directly aimed at "manly" men who appreciate culture but who also like to remove themselves from it sometimes.	Online media kit

<i>Details</i>	"Smarter, savvier and more stylish, <i>Details</i> sets the trends and uncovers the stories that keep the modern man a step ahead of the crowd."	440841	\$59,000.00	\$133.83	<i>Hank</i> is more about returning to simpler lifestyle than about keeping men "a step ahead of the crowd," so <i>Hank</i> should be able to compete by staying true to its own mission statement and, in doing so, targeting a different audience.	Online media kit
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# Distribution, Circulation, and Marketing

As a print magazine, *Hank* must get to the people who will read each copy. In order to reach the hands of these readers, we will enter a partnership with a distribution company. Ubiquity Distributors, Inc. will be *Hank's* distributor. This distribution company is known for being a “wholesaler of specialized and unusual periodicals”: the perfect home for *Hank*. The company will make sure the right number of copies will get from the factory to all the proper places, such as bookstores and newsstands.

When *Hank* is initially released to the reading public, fun and lively launch parties will be the method of choice for getting the first batch of magazines out to readers. The launch parties will be thematic to match the issue—the first issue, of course, featuring facial hair in all its fuzzy splendor. The first launch party will be free, then the subsequent parties to celebrate each thematic issue will have cover fees. The money made from these cover fees will be part of the revenue for the magazine.

*Hank* will then be available for purchase on newsstands nationwide, as well as through subscription purchases. If all goes according to plan, the subscriptions will be the main source of circulation. *Hank's* goal is to reach a circulation of 100,000 readers.

*Hank* will enter into partnerships with such corporations as L.L. Bean, Timberland, and New England Coffee. All three of these recognizable companies have Web sites and *Hank* will have a pop-up advertisement on each site. For example, the advertisement may read: “How annoyed are you by this ad? We are too. Subscribe to *Hank* now.” In addition, *Hank* will have subscription blow-out cards in these companies' catalogs. This way, *Hank* is making use of both the companies' print and digital advertising.

Another method of marketing *Hank* will be through the use of signs at bus stops and other public transportation spots. Perhaps one possible sign may read: “Think you're the only one not

looking at a cell phone? You're not alone. Read *Hank*." The tone of the advertisements are meant to be humorous, leaning toward sarcastic—much like the voice of the magazine itself.

Flyers for *Hank* will also be posted in sports venues, local barber shops, and chain hair salons such as Supercuts. These locations were picked due to their likely appeal to *Hank's* audience. *Hank* will also make use of direct marketing, renting out the mailing list of the NRA as well as those of other magazines.

# Design, Layout, and Cover Treatment

*Hank's* layout is very ordered. The emphasis is on pragmatic design with a few bold elements highlighting a headline or key image. There might be a thick border around a page with a headline in the center or a large section of negative space around an image that is supposed to be highlighted. The idea is that everything on a page should be easily readable and reflect the straightforward, terse attitude of the magazine. Headlines will be visible above articles or introduce features on their own pages.

In addition to photos and diagrams, *Hank's* images will frequently be simple ink and pencil sketches, which make sense with the back to basics elements of the magazine. They'll also help to compete against online competition because, while images saturate the Internet, it's rare to find illustrations paired with articles. Drawings, like the other images, will be put in places that makes sense, like images of a subject on the page opposite a profile.

*Hank* won't shy away from using white space to emphasize strong images and editorial. White space will be preferable over overcrowding or making a page difficult to decipher. Generally, a crowded page for the magazine will have three or four images, usually lined up in one or two columns. There will often be full-page images with larger features or two large images placed above or next to a section of text—not with text wrapped around the images.

The colors will be very strong; generally, black, white, and sometimes gray will be used as our workhorses, but strong, plain colors are useful too—just no neons, pastoral pastels, or pink. Men should see the magazine and think that, if *Hank* was a pair of pants and a jacket, they wouldn't be embarrassed to put them on and go to dinner with their moms and girlfriends.

Logo: **Hank.**



ON THE NEXT PAGE IS

# Tricks of the Blade

Hank's guide to shaving.

From a five o'clock shadow to the full Grizzly Adams,  
This issue's edition of gives you the tools to perfectly sculpt your chosen style.

Lather, Razor, and Rinse



**Shaving** is a fundamental part of being a man. You should understand each step and each ingredient that you'll be using, at least, most mornings of your life. From the style of razor you use – and there's more out there than the choice between electric and disposable – to what to look for in an aftershave, each man should be his own expert and authority on his face.

Too many people rush through their morning routine on the way to work – a man's bathroom should be a sanctuary, not a necessary step on the way to work. Out of all the information in our guide, the most important is to take your time, take pride in your morning routine, and try not to leave in the morning looking like an idiot.

It may come as a surprise to you, but men didn't always shave with the same razors you see advertised on tv and on the radio on the way to work. Your grandfather probably had a safety razor, pictured above, or maybe he even shaved with a straight edge – that's right, just one blade for the whole face, and you can bet he would have thought using four at a time, like you might find on your razor, would have seemed pretty silly to him. There are still companies that think they way you shave is pretty silly,

# { MOUSTACHE WAX }

And our favorite beard

# - OILS -

What to put on your face



### Oregon Wild Hair Moustache Wax

The best mustache wax west of the Mississippi at a reasonable price. The only caveat we have with Wild Hair is that adds a mild gloss that some men might not want in their stache –use caution around flash photography.  
Available at oregonwildhair.com.....12oz is \$8.95

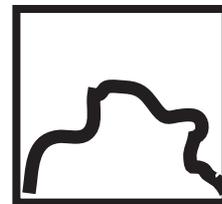


A dollop



### Firehouse Moustache Wax

A lighter wax, this isn't going to provide the plastic mailable of some other waxes, but it won't feel waxy to anyone kind enough to get close enough to notice either. Isn't that what a well-designed moustache  
Available at firehousemoustachewax.com ..... 1oz is \$8.00

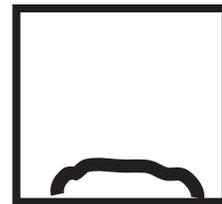


A blob



### Bartwichse das Original aus Ungarn

The translation is: Moustache Wax the Original from Hungary. This is the same wax used by Salvador Dali to prime his upper lip and smells faintly of vanilla. It's the wax we use to impress our girlfriends.  
Available at bestgroomingtools.com..... 1oz is about \$40



A plop



### English Leather Moustache Wax

For those who don't like keeping their wax in a tin, we like English Leather. It's a medium hold and scentless that comes in a pinhole tube so it can be used in the shower, which is permissible in a rush– just don't try to shave.  
Available on the internet, Google it ..... 0.5oz is \$3.00



A jigger

# A Barber

Sit down for a trim, a drink, and a shave.

By Tom Writington

**Hank:** So who are you and why'd ya become a barber?

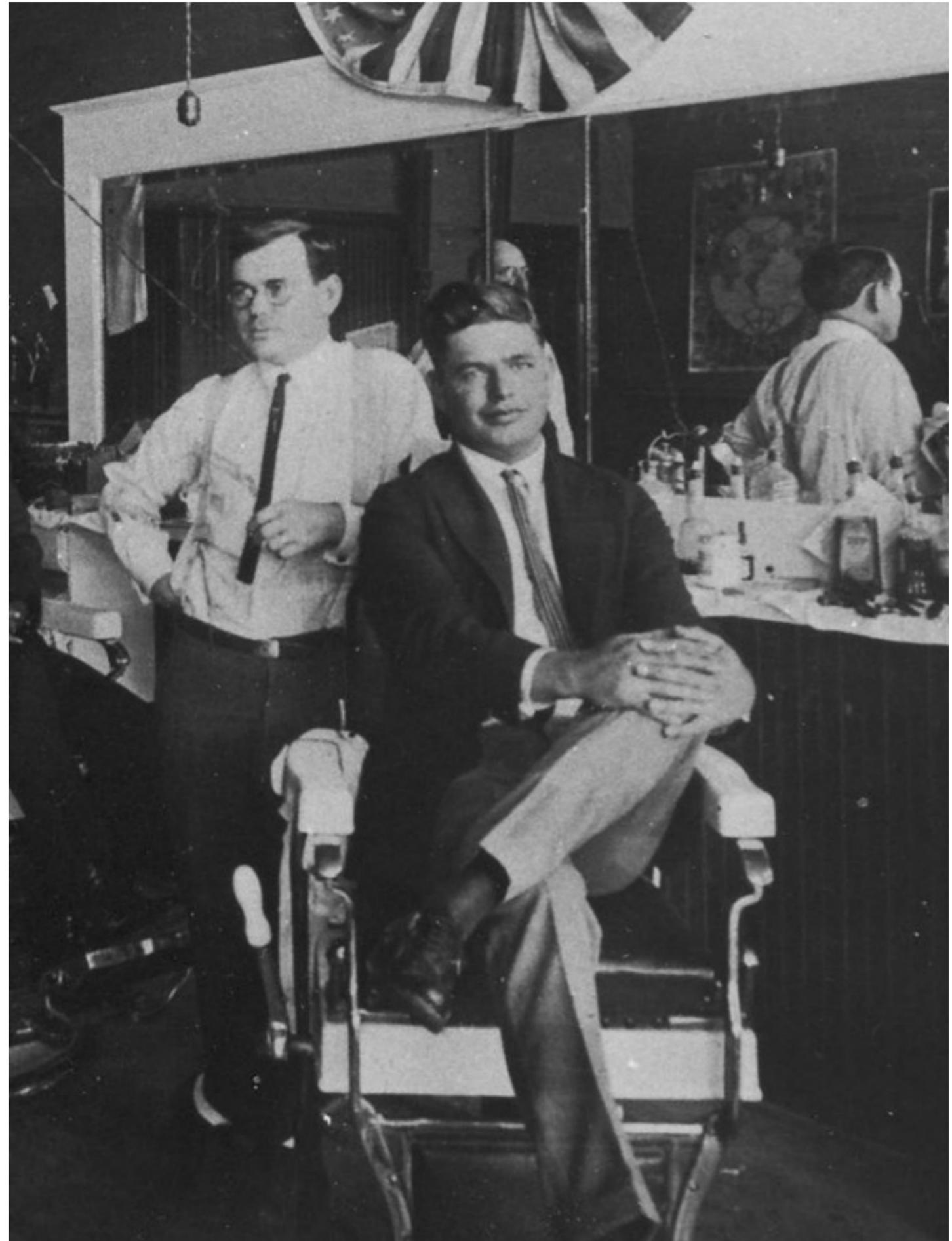
**Sam:** I got into the hair cutting business back in '78, after the war. I'd gotten real good with a bic and figured it could only be easier with scissors.

**Hank:** Any good stories about cutting hair?

**Sam:** Once I cut a man's ear off. Don't get me wrong, it was completely by accident and if I had it to do over again I'd try my best to be much more careful. I'm sure most good barbers have lobbed off an ear or two at some point in their careers. I think when it happened to me I was still getting feel for using scissors - needless to say it would be several more haircuts before I masters the tools of the trade. It wasn't entirely my fault. The kid was around high school age and his friends were all there with him. They were talking to each other about this and that - he wasn't really paying attention to my instructions. Then, when I told him to move his head forward, this kid does exactly the opposite. Well, I don't have time to react, I just clip like I always do. I'm strong for a barber, I start every morning with special finger-strengthening exercises, so when I cut, it just went right through his ear, cartilage and all. He starts screaming, his friends start screaming, the lady waiting nearly started screaming - course, she fainted. Well, long story short, the kid got a free haircut, so no harm done. Like I said, that was a long time ago.

**Hank:** If you couldn't have been a barber, what would you have done with your life?

**Sam:** I don't understand the question.



# Founders

## **Editor-in-Chief**

Lindsay Milgroom

Lindsay Milgroom, current Editor-in-Chief of *Hank*, kicked off her stellar career writing witty columns for *The New Yorker*. Starting at the top was great, but with nothing else left to strive for, Milgroom left to start her own prodigious magazine.

## **Managing Editor**

Nicola Fairhead

Nicola Fairhead graduated from MIT with a degree in Astrophysics, but always considered it more of a hobby. Throughout her time at MIT she composed numerous works of fiction, nonfiction, and poetry, all related to astrophysics, which were published in literary magazines across the country. After losing a bet, she pursued a Master's degree in Publishing at NYU. She has contributed to several high profile publications including the *New Yorker* and the *Atlantic*, and she is a regular contributor to *Slate*. In addition to her expansive journalistic experience, she is an ardent whittler; can catch, gut and grill a fish with one hand tied behind her back; and can tie (and consequently untie) twenty-seven varieties of knot.

## **Creative Director**

Paul Ryan

Paul Ryan was a freelance writer for several men's interest magazines, including *Details* and *Esquire* for ten years, and had a brief stint as a TV writer for a quickly canceled show, "Big Bangs," about a struggling NY barber shop. He's been on the founding team of two failed magazines, *Equestrian Bi-weekly* and *Corkscrew Technology*. The other editors don't know of his dark past, but he's showing signs that he may be learning from his innumerable mistakes.

He's on his third try and has found people willing to give him this many chances based on generally good looks and a positive attitude.

## **Art Director** **Jess Huckins**

Jess Huckins received a Bachelor of Arts in Graphic Design at the New England School of Art and Design in Boston, MA, then a Master of Professional Studies (MPS) in Design Management at the Pratt Institute in Brooklyn, NY. She began her career with an internship at Point Five Design in NYC, whose many clients include *The Paris Review*, *Poets & Writers*, and *TV Guide*. After working her way up to assistant art director, she returned to Boston in 2007 to take a position as art director for Hollister, Inc. and is excited to lend her services to *Hank* magazine. She enjoys fantasy novels, cult classics, Mel Brooks films, cats, white wine, alphabetizing lists, and long walks on the beach at night.

# Board of Advisors

**Anthony “Tony” Bourdain**

Author, *Kitchen Confidential: Adventures in the Culinary Underbelly*, and television host, *Anthony Bourdain: No Reservations*

**Edward Michael “Bear” Grylls**

Television host, *Man vs. Wild*

**Timothy M. “Tim” Gunn**

Chief Creative Officer, Liz Claiborne, Inc.; television mentor, *Project Runway*; television host, *Tim Gunn's Guide to Style*; author *A Guide to Quality, Taste, and Style*; and former chair of fashion design, Parsons The New School for Design

**Greg Gutfeld**

Television host, *Red Eye w/ Greg Gutfeld*, and former editor-in-chief, *Men's Health*

**Carlos Ray “Chuck” Norris**

Martial artist, actor, and media personality

**Andrew Aitken “Andy” Rooney**

Radio and television writer; television host, *A Few Minutes with Andy Rooney (60 Minutes)*

# Finances and Budget

## Assumptions

### Business Plan Financials

A - # of subscriptions: 15,000

B – price per subscription: \$15

C -- # of single copies per issue sold: \$10,000

D -- # issues per year: 9

E – price per single copy: \$4

F -- % of cover price paid to distributor (typically 40-50%): 50%

G – total circulation (A+C): 25,000

H -- \$ cost of a full page, four-color ad: \$1000

I – CPM = (cost of ad x 1,000) / total circ (Reasonable range is \$20 to \$200): \$40

J -- # of pages per issue of advertising: 54

K – average % discount given to advertisers (0-10%): 5%

L -- # of pages per issue of editorial: 46

M – Approximately what percent of total revenues do you hope to make from other revenue (online membership, online advertising, e-commerce, books, events, list rentals)? For instance, you might set a goal of making 25% of total revenues from sources other than print circ & ads.  
20%

N – Percentage of budget for edit creation (~15% of revenues): 20%  
(include salaries and benefits, cost to acquire freelance edit and art.)

O – Percentage of budget for advertising and marketing: (~15%): 13%  
(include salaries and benefits; promotional campaigns.)

P – Percentage of budget for production (~20%): 15%  
(include salaries and benefits; prepress; printing; paper.)

Q – Percentage of budget for developing circulation - subs and single copies (~40%): 35%  
(includes list buying; postage; promotional materials; outside fulfillment house; returns on single copies; salaries and benefits)

R – Percentage of budget for general and administrative costs (~10%): 8%  
(includes office rent, computers, phones, administrative staff, electricity, travel and entertainment)

S – Percentage of budget to pay for other revenue sources (should be well less than M%): 9%  
(includes additional Web costs, cost of products for sale)

Business Plan Financials (for a breakeven year)

REVENUES (projected):

Print subscriptions: \$225,000  
[A x B]

Print single copies: \$180,000  
[C x D x E x (100%-F%)]

Print advertising: \$461,700  
[H x J x D x (100%-K%)]

Total print revenues: \$866,700

Other annual revenues (online membership, online advertising,  
e-commerce, books, events, list rentals): [M% of total] \$216,675

TOTAL REVENUES:  $\frac{[\text{total print rev}]}{\text{Total rev}} = \frac{100-M}{100} = \$1,083,375$

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EXPENSES (budgeted):

Edit creation: \$140,839  
(N% of total revenues = \$X)

Advertising and marketing: \$162,506  
(O% of total revenues = \$X)

Production: \$216,675  
(P% of total revenues = \$X)

Subscription and single copy costs: \$379,181  
(Q% of total revenues = \$X)

General and administrative: \$86,670  
(R% of total revenues = \$X)

Additional development \$ for other annual revenues: \$97,504  
(S% of total revenues = \$X)

TOTAL EXPENSES: \$1,083,375

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NET INCOME (LOSS): \$0